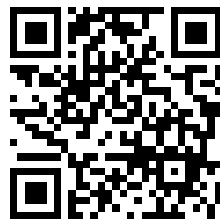

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ti - nu-i te, prop-ter le - - - gem tu - am, sus -

ti - nu - i te Do - mi-ne,

Fi - - ant au - res

cres.

tranquillo,

dim.

p

De Profundis

Charles Hubert Hastings Parry

Mus 779.13.575



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(PSALM CXXX.)

SET TO MUSIC FOR

SOPRANO SOLO, CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

COMPOSED EXPRESSLY FOR THE HEREFORD MUSICAL FESTIVAL, 1891.

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Andantino.

C. H. H. PAREY.

PIANO.

p

255 + 550

cres. sempre.

dim.

f

A

B

SOPRANO.

ALTO.

TENOR.

BASS.

De pro - fun - dis cla - ma - vi, de pro - fun - dis,

De pro - fun - dis cla - ma - vi, . . de pro -

De pro - fun - dis cla - ma - vi, . . de pro -

SOPRANO.

ALTO.

TENOR.

BASS.

De pro - fun - dis cla - ma - vi, . .

De pro - fun - dis, de pro -

SOPRANO.

ALTO.

TENOR.

BASS.

De pro - fun - dis cla -

De pro - fun - dis, de pro -

De pro - fun - dis cla - ma - vi, de pro - fun - dis

p *sempre cres.*

De pro - fun - dis cla - ma - - vi, clama - vi ad

de pro - fun - dis cla - ma - - vi, clama - vi ad

(- fun - dis cla - ma - vi, clama - - vi, clama - vi ad

- fun - dis cla - ma - - vi,

- fun - dis cla - ma - vi, clama - - vi, clama -

. . de pro - fun - dis cla - ma - - vi, clama -

. . cla - ma - - vi, clama -

- fun - dis cla - ma - - vi,

De pro - fun - dis cla - ma - - vi,

- ma - vi, clama - - vi,

- fun - dis cla - ma - - vi,

cla - ma - - vi,

8149.

te, ad te . . Do - mi - ne, cla -

te, ad te Do - mi - ne, cla -

te, ad te . . Do - mi - ne, cla -

cla - ma - vi ad te,

- ma - vi ad te, ad te Do - mi - ne,

- ma - vi ad te, ad te Do - mi - ne,

- ma - vi ad te, ad te Do - mi - ne,

cla - ma - vi ad

espress. *p* cla - ma - vi ad te, *mf* cla - ma -

espress. *p* cla - ma - vi ad te, *mf* cla - ma -

espress. *p* cla - ma - vi ad te, *mf* cla - ma -

cla -

cres. *mf*
 ma - vi ad te, cla - ma - vi ad te, cla -
cres. *mf*
 ma - vi ad te, cla - ma - vi ad te, . . . cla -
cres. *mf*
 ma - vi, cla - ma - vi, . . . cla -
f *mf*
 cla - ma - vi ad te, cla -
mf *cres.* *f*
 cla - ma - vi ad te, cla - ma - vi ad te,
f
 cla - ma - vi, . . . cla - ma - vi ad te,
f
 te, cla - ma - vi ad te,
cres. *f* *dim.*
 vi, cla - ma - vi ad te, cla - ma - vi ad
f
 vi, cla - ma - vi, cla - ma - vi ad
f
 vi ad te, . . . cla - ma - vi ad
cres.
 ma - vi ad te, ad te, cla - ma - vi ad te Do - mi - ne,
cres.

ma - vi, cla - ma - vi ad te Do - mi - ne:

ma - vi ad te, ad te Do - mi - ne:

ma - vi ad te, cla - ma - vi . . ad te Do - mi - ne:

ma - vi, cla - ma - vi ad te Do - mi - ne:

cla - ma - vi ad te Do - mi - ne:

cla - ma - vi ad te, . . . ad te Do - mi - ne:

cla - ma - vi ad te, ad te Do - mi - ne:

cla - ma - vi ad te Do - mi - ne:

te, cla - ma - vi ad te Do - mi - ne:

te, ad te, ad te, ad te Do - mi - ne:

te, ad te Do - mi - ne:

cla - ma - vi ad te Do - mi - ne:

dim.

This musical score is for page 8 of a piece, featuring a vocal line and a piano accompaniment. The vocal part consists of four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The vocal line begins with a series of whole rests, followed by a half note 'Do' on a dotted line, marked with a forte (*ff*) dynamic and an accent (>). This pattern repeats on the subsequent three staves. The piano accompaniment is divided into three systems, each with four staves (three treble clefs and one bass clef), all sharing the same key signature. The first two systems consist of whole rests. The third system begins with a common time signature (C) and a piano (*p*) dynamic. It features a complex texture with triplets and sixteenth notes in both hands. A crescendo marking (*cres. molto.*) is placed over the piano part, leading to a final section with more triplets and sixteenth notes. The page number 8149 is printed at the bottom center.

8149.

[illegible]

ex - au - di, . . ex - au - di, . .

ex - au - di vo - cem

ex -

ex - au - di, . . ex - au - di,

ex - au - di vo - cem

ex -

ex - au - di, . . ex - au - di . .

ex - au - di vo - cem

ex -

[illegible]

di . . vo - cem, ex - au - di, ex - au - di, ex -

ex - au - di vo - cem, ex - au - di, ex - au - di,

ex - au - di, ex - au - di,

ex - au - di, ex - au - di . . vo - cem, ex - au - di . .

di, ex - au - di, ex - au - di, ex -

ex - au - di, ex - au - di . .

ex - au - di vo - cem, ex - au - di, ex -

au - di, ex - au - di . . vo - cem, ex - au - di . . vo - cem,

au - di, ex - au - di, ex - au - di, ex - au - di,

au - di, ex - au - di vo - cem, ex - au - di, ex -

ex - au - di, ex - au - di, ex - au - di vo - cem, . .

au - di, ex - au - di . . vo - cem, ex -

[illegible]

di, ex - au - di . .

vo - cem, ex - au - di

au - di, ex - au - di . .

vo - cem, ex - au - di . .

vo - cem, ex - au -

au - di, vo - cem, ex - au -

au - di, vo - cem, ex - au -

au - di, vo - cem, ex - au -

vo - cem, vo - cem, ex - au - di . .

mf > dim. V p

The musical score is arranged for four voices and piano. The first system consists of four staves for the voices, each with the lyrics "vo - cem me - am." and a "dim." marking above the first measure. The piano part is not present in the first system. The second system continues the vocal parts with the lyrics "di vo - cem me - am." and includes a piano accompaniment. The third system repeats the vocal parts with the same lyrics and piano accompaniment. The fourth system also repeats the vocal parts and piano accompaniment. The piano part in the final system includes a "dim." marking and a "p" (piano) dynamic marking.

SOPRANO SOLO.

p *poco cres.*

Fi - ant au - res tu - æ in - ten - den - tes, in vo - - cem de - pre -

p *poco cres.* *mf*

dim. **F** *p*

- ca - ti - o - nis me - æ. Si i - ni - qui - ta - tes

dim. *p*

ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne, quis, quis, . .

mf

G *p*

quis sus - ti - ne - bit? Qui - a a - pud te . . pro - pi - ti -

p

a - tio est, a - pud te . . . pro - pi - ti -

a - tio est, et prop - ter le - - gem tu - am sus -

ti - nu-i te, prop - ter le - - gem tu - am, sus -

ti - nu - i te Do - mi-ne,

Fi - - ant au - res

mf

cres.

f

p *tranquillo,*

dim.

cres.

tu - æ in - ten - den - tes, in vo - - cem de - pre - ca - - ti - o - nis me - -

cres.

f *mf*

- æ; In vo - - cem, in vo - - - cem, in

f *mf*

dim. rit.

vo - - - cem de - pre - ca - ti - o - nis me

p rit. *tr*

a tempo. p *rit.*

- æ, in vo - - cem de - pre - ca - - ti - o - nis me

a tempo. p *p rit. tr*

- æ.

a tempo. dolce.

Allegro energico.

1st SOPRANO.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

3rd SOPRANO.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st ALTO.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st TENOR.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

3rd TENOR.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st BASS.

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

2nd SOPRANO.

A

2nd ALTO.

3rd ALTO.

2nd TENOR.

2nd BASS.

3rd BASS.



in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - bo,

sf

ver - bo, in ver - bo e - jus,

ver - bo, in ver - bo e - jus,

ver - bo, in ver - bo e - jus,

ver - bo, in ver - bo e - jus,

ver - bo, in ver - bo e - jus,

ver - bo, in ver - bo e - jus,

in ver - bo, in ver - bo e - jus,

in ver - bo, in ver - bo e - jus,

in ver - bo, in ver - bo, .. in ver - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

in ver - bo, in ver - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

sf *f*

sus - ti - nu - it, sus -
 sus - ti - nu - it, sus -
 sus - ti - nu - it, sus -
f sus - ti - nu - it, sus -
 sus - ti - nu - it, sus -
f sus - ti - nu - it, sus -

sus - ti - nu - it,
 sus - ti - nu - it,
 sus - ti - nu - it,
f sus - ti - nu - it,
f sus - ti - nu - it,
f sus - ti - nu - it,
 sus - ti - nu - it,

ti - nu - it a - ni - ma me - a in ver - bo,

ti - nu - it a - ni - ma me - a in ver - bo,

ti - nu - it a - ni - ma me - a in ver - bo,

ti - nu - it a - ni - ma me - a in ver - bo,

ti - nu - it a - ni - ma me - a in ver - bo,

ti - nu - it a - ni - ma me - a in ver - bo,

sus - ti - nu - it a - ni - ma

sus - ti - nu - it a - ni - ma

sus - ti - nu - it

sus - ti - nu - it

sus - ti - nu - it *f* a

sus - ti - nu - it *f* a

sus - ti - nu - it a

in ver - - bo . . . e - - jus,

in ver - - bo e - jus,

in ver - - - - bo e - jus,

in ver - - bo e - - jus,

in . . . ver - bo e - jus,

me - a in ver - bo, in ver - - bo e - - jus,

cres. me - a, a - ni - ma me - a in ver - bo e - jus,

cres. a - ni - ma me - - - a in ver - bo e - jus,

cres. a - ni - ma me - - - a in ver - bo e - jus,

cres. - - ni - ma me - - - a in . . . ver - bo e - jus,

cres. - - ni - ma me - a in ver - - bo . . . e - jus,

mf

dolce.
p spe - ra - - vit
 dolce.
p spe - ra - - vit
 spe - ra - - vit
 dolce.
p spe - ra - - vit

The musical score consists of two systems of staves. The first system has six staves: four vocal staves (soprano, alto, tenor, and bass) and two piano staves. The second system has five staves: four vocal staves and one piano staff. The piano part features a complex accompaniment with many beamed sixteenth notes in both hands. The vocal parts have lyrics written below them, with some staves showing rests. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

a - ni - ma me - - a in Do - mi - no, spe - ra - vit

a - ni - ma me - - a in Do - mi - no, spe - ra - vit

spe - ra - vit a - ni - ma me -

a - ni - ma me - - a in Do - mi - no, spe - ra - vit

spe - ra - vit a - ni - ma me -

spe - ra - vit a - ni - ma me -

a - ni - ma me - a in Do - - - mi no, in Do -

a - ni - ma me - a in Do - - - mi no, in Do -

- - a in Do - mi - no, spe - ra - vit in Do - - -

spe - ra - - vit a - ni - ma me - a in

a - ni - ma me - a in Do - - - mi no, in Do -

- - a in Do - mi - no, spe - ra - vit in Do - - -

- - a in Do - mi - no, spe - ra - vit in Do - - -

spe - ra - - vit a - ni - ma me - a in

spe - ra - - vit a - ni - ma me - a in

- - mi-no, spe - ra - - vit in Do - mi - no, spe -
 - - mi-no, spe - ra - - vit in Do - mi - no, spe -
 - - mi-no, in Do - - - mi-no,
 spe - ra - - vit a - ni-ma me - a in Do-mi no,
 spe - ra - - vit a - ni-ma me - a in Do-mi no,
 Do-mi-no, . . a - ni-ma me - a in Do - - - mi-no, . .
 - - mi-no, spe - ra - - vit in Do - mi - no, spe -
 - - mi-no, in Do - - - mi-no, spe -
 - - mi-no, in Do - - - mi-no, spe -
 spe - ra - - vit a - ni-ma me - - a in Do-mi-no,
 Do-mi-no, . . a - ni-ma me - a in Do - - - mi-no, . .
 Do-mi-no, . . a - ni-ma me - a in Do - - - mi-no, . .
 - - - - -
 - - - - -

ra - - - - vit, spe - ra - vit

ra - - - - vit, spe - ra - vit

mf cres. spe - ra - vit a - ni-ma, spe -

cres. spe - ra - vit a - ni-ma, *cres.* spe - ra -

cres. spe - ra - vit a - ni-ma, *cres.* spe - ra -

cres. spe - ra - vit a - ni-ma, spe - ra -

spe - ra - vit a - ni-ma me - a, spe - ra - vit

ra - - - - vit, spe - ra - vit

cres. ra - - vit a - ni-ma, spe - ra - - - - vit a - ni-ma,

cres. ra - - vit a - ni-ma, spe - ra - - - - vit a - ni-ma,

cres. spe - ra - vit a - ni-ma, *cres.* spe - ra -

cres. spe - ra - vit a - ni-ma, spe - ra -

spe - ra - vit a - ni-ma me - a, spe - ra - vit

cres. spe - ra - vit a - ni-ma me - a, spe - ra - vit

spe - ra - vit a - ni-ma me - a, spe - ra - vit

cres.

a - ni - ma me - - a in Do - mi - no, in Do - - - mi - no,
 a - ni - ma me - - a in Do - mi - no, in Do - - - mi - no,
 - ra - vit a - ni - ma, . . . spe - ra - - vit a - ni - ma,
 - - vit, spe - ra - - - - vit a - ni - ma, spe - ra - vit
 - - vit, spe - ra - - - - vit a - ni - ma, spe - ra - vit
 a - ni - ma, spe - ra - - vit
 a - ni - ma me - - a in Do - mi - no, spe -
 a - ni - ma me - a, spe - ra - - vit a - ni - ma,
 a - ni - ma me - a, spe - ra - - vit a - ni - ma,
 - - vit, spe - ra - - - vit a - ni - ma, spe - ra - - vit
 a - ni - ma, spe - ra - - vit
 a - ni - ma, spe - ra - - vit

spe - ra - - vit, spe - ra - - -

spe - ra - - vit, spe - ra - - -

spe - ra - vit, spe - ra - - vit a - ni - ma

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

- ra - - vit a - ni - ma, spe - ra - - vit, spe - ra - - vit

spe - ra - - vit, spe -

spe - ra - - vit, spe -

a - ni - ma, spe - ra - - vit, spe -

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

cres.

- vit a - ni - ma me - a in Do - mi - no,
 - vit a - ni - ma me - a in Do - mi - no,
 me - a, spe - ra - vit a - ni - ma in Do - mi - no,
 a - ni - ma, spe - ra - vit in Do - mi - no,
 a - ni - ma, spe - ra - vit in Do - mi - no,
 spe - ra - vit a - ni - ma me - a,
 a - ni - ma, spe - ra - vit in Do - mi - no,
 ra - vit a - ni - ma me - a in Do - mi - no,
 ra - vit a - ni - ma me - a in Do - mi - no,
 ra - vit a - ni - ma me - a in Do - mi - no,
 spe - ra - vit a - ni - ma me - a,
 spe - ra - vit a - ni - ma me - a,
 a - ni - ma, spe - ra - vit in Do - mi - no



Vocal and piano accompaniment for the hymn. The music is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left hands) are arranged in a four-part setting. The lyrics are: "spe-ra-vit a-ni-ma me-a in spe-ra-vit a-ni-ma me-a". The piano accompaniment includes dynamic markings such as *f*, *cres.*, and *ff*.

- - vit, a - ni - ma me - - a, a - ni - ma
 . . . a - ni - ma me - a in Do - mi - no, in Do - mi - no, in . .
 me - a, a - ni - ma me - a in Do - mi - no, spe -
 Do - - - mi - no, spe - ra - vit a - ni - ma, spe - ra - vit a - ni - ma, spe -
 . . . spe - ra - vit a - ni - ma, spe - ra - - - vit,
 . . . spe - ra - - - vit, spe - ra - vit, . . . a - ni - ma
 . . . a - ni - ma me - a, spe - ra - - - vit, spe - ra - - - vit a -
 - - vit, spe - ra - - - vit, spe - ra - - - vit
 - - vit, spe - ra - - - vit, spe - ra - - - vit
 - ra - - - vit, spe - ra - vit, spe - ra - vit,
 . . . spe - ra - - - vit, spe - ra - - - vit
 . . . spe - ra - - - vit, spe - ra - - - vit

cres. **F** **ff** **V**

me - - - a in Do - - - mi-no, spe - ra - - -

. . . Do - - mi-no, in Do - - - mi-no, spe - ra - - -

- ra - - vit, spe - ra - vit in Do - mi - no, spe - ra - - -

- ra - - - vit, spe - ra - vit in Do-mi-no, spe - ra - - -

spe - ra - vit, spe - ra - vit in Do-mi-no, spe - ra - - -

me - a, spe - ra - vit a - ni-ma in Do-mi-no, spe - ra - - -

- - ni - ma me - a, spe - ra - vit a - ni-ma me - a, spe - ra -

a - ni-ma me - a in Do - mi-no, a - ni-ma spe - ra -

a - ni-ma me - a in Do - mi - no, spe - ra -

spe - ra - vit a - ni - ma me - a, spe - ra -

a - ni - ma me - a, spe - ra - vit a - ni-ma in Do-mi-no, spe - ra -

a - ni - ma me - a, spe - ra - vit a - ni-ma in Do-mi-no, spe - ra -

F **V**

- vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in
 - - - vit, spe - ra - - - vit, spe - ra - vit in Do - mino, spe - ra - vit in
 - vit, spe - ra - - vit, spe - ra - - vit in
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in
 - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in
 - vit, spe - ra - - vit, spe - ra - vit in Do - mi - no, . .
 - - vit, spe - ra - vit, spe - ra - vit in Do - mino, spe -
 - - vit, spe - ra - vit, spe - ra - vit in Do - mino, spe -
 - - vit, spe - ra - vit, spe - ra - vit, spe -
 - - vit, spe - ra - vit, spe - ra - vit in Do - mino, spe -
 - - vit, spe - ra - vit, spe - ra - vit, a - ni - ma
 - - vit, spe - ra - vit, spe - ra - vit, a - ni - ma
 p *cres.*

Do-mi-no, spe-ra - - vit a - ni-ma me-a in Do - -

Do-mi-no, spe-ra - - - vit a - ni-ma me-a in Do - -

Do-mi-no, spe-ra - - - vit a - ni-ma me-a in Do - -

Do-mi-no, spe-ra - vit a - ni-ma, a - ni-ma me-a in Do - mi-no,

Do-mi-no, spe-ra - vit a - ni-ma, . . a - ni-ma me-a in Do - mi-no,

spe-ra - - - vit a - ni-ma me-a in Do - -

- ra - vit in Do-mi-no, a - ni-ma me - a in Do - -

- ra - vit a - ni-ma, a - ni-ma me - a in Do - -

- ra - vit a - ni-ma me - a in Do - mi-no,

- ra - vit in Do-mi-no, a - ni-ma me - a in Do - -

me - a, spe-ra - - - vit a - ni-ma me-a in Do - -

me - a, spe-ra - - - vit a - ni-ma me-a in Do - -

[illegible]

a - ni - ma in Do - - mi - no.
 a - ni - ma in Do - - mi - no.
 a - ni - ma in Do - - mi - no.
 ra - vit in Do - - mi - no.
 in Do - - mi - no.
 ni - ma in Do - - mi - no.
 a in Do - - mi - no.
 in Do - - mi - no.
 in Do - - mi - no.
 in Do - - mi - no.
 in Do - - mi - no.
 ra - vit in Do - - mi - no.
 a in Do - - mi - no.
 ra - vit in Do - - mi - no.
 a in Do - - mi - no.

mf

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

dim. *p* *poco cres.*

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

8140.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

in Do - mi-no.

dim. pp

Allegretto.

p *cres.*

SOPRANO SOLO.

p A cus - to - di - a

f dim. *p*

ma - tu - ti - na us - que ad noc - tem, us - que ad

p *cres.*

noc - - - tem, spe - ret Is - ra - el in Do - - - mi -

A no, spe - ret Is - ra - el, spe - ret Is - ra - el,

p *cres.*

spe - ret Is - ra - el in Do - mi - no.

mf *dim.*

Qui - a a - pud Do - mi - num mi - se - ri - cor - di -

p

B

a, a - pud Do - mi - num mi - se - ri - cor -

di - a, a - pud Do - mi - num mi - se - ri -

p

cor - di - a, mi - se ri - cor - di - a,

f **C**

cres.

et

co - pi - o - sa a - pud e - um re - demp - ti - o,

cres.

p *cres.*
et co - pi - o - sa, co -

p *cres.*

dim.
pi - o - sa re - demp - ti -

D
mf *cres.*

a - pud Do - mi - num mi - se - ri - cor - di - a, a - pud
 Do - mi - num mi - se - ri - cor - di - a, ... et
 co - pi - o - sa a - pud e - um re -
 demp - ti - o. ...

cres. *mp* *f* *p* *cres.* *cres.* *poco rit.* *dim.* *p*

Andantino.
1st SOPRANO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd SOPRANO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd SOPRANO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st ALTO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd ALTO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd ALTO. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st TENOR. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd TENOR. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd TENOR. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st BASS. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd BASS. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd BASS. *pp* *poco cres.*
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

Andantino.
pp *cres.*

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um co - pi - o - sa re - dēmp - ti - o.

a - pud e - um co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um co - pi - o - sa re - dēmp - ti - o.

a - pud e - um . . co - pi - o - sa re - dēmp - ti - o.

a - pud e - um co - pi - o - sa re - dēmp - ti - o.

p *mf*

Allegro. *cres.* *cres.*

ff *sf* *sf* *sf*

poco rit.

A ALL SOPRANOS.
Et ip . . se re - di-met Is-ra-el, ex om - ni-bus i - ni - qui -
ALL ALTOS.
Et ip . . se re -
a tempo.

ta - ti - bus e - jus, ex om - ni - bus, . . i - ni - qui - ta
 - di - met Is - ra - el, ex om - ni - bus, i - ni - qui - ta

ALL TENORS.
Et ip - se re -

ti - bus,
 - ti - bus, ex om - ni - bus i - ni - qui - ta - ti -
 - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,
 Et ip - se re - di - met Is - ra - el, ex om -

ALL BASSES.

1st & 3rd ALTOS.
- bus, re - di - met Is - ra - el, re - di - met Is - ra -

2nd ALTO.
- bus, re - di - met Is - ra - el, re - di - met Is -

ex om - ni - bus i - ni - qui - ta - ti -
 - ni - bus, i - ni - qui - ta - ti - bus e - jus, et

f

re - di - met Is - ra - el, ex om - ni - bus i -

- el, ex om - ni - bus i - ni - qui - ta -

- ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus

- bus,

ip - se re - di - met Is - ra - el, re - di - met

f

ni - qui - ta - ti - bus e - jus, *marcato.*

2nd SOPRANO. *f*

ex om - ni - bus i - ni - qui - ta - ti -

ti - bus e - jus, et ip - se re - di - met,

e - jus, et ip - se re - di - met Is - ra - el, ex om -

et ip - se re - di - met, Is - ra - el, et

Is - ra - el, et ip - se re - di - met Is - ra - el,

bus, . . . ex om - ni - bus i - ni - qui - ta - ti - bus, i - ni - qui - ta -

et ip - se re - di - met,

ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus . . . i - ni - qui -

ip - se re - di - met Is - ra - el, et ip - se re -

et ip - se re - di - met

1st & 3rd SOPRANOS.

C *f marcato.*

ex om - ni - bus i - ni - qui - ta - ti -

ti - bus e - jus,

et ip - se re - di - met Is - ra - el, ex om -

ta - ti - bus, et ip - se re - di - met,

di - met Is - ra - el, et ip - se re -

Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e -

- bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,
 et ip - se re - dimet,
 - ni - bus i - ni - - - qui - ta - ti - bus, et ip - se
 ex om - ni - bus i -
 - dimet Is - ra - el, ex om - - ni - bus i - ni - qui - ta - ti - bus,
 - jus, et ip - - se re -

et ip - se re - di - met,
 ex om - ni - bus i -
 re - di - met, et ip - se re - - di - met
 ni - - qui - ta - ti - bus,
 et ip - - se re - - di - met Is - - ra -
 - di - met Is - ra - el, et ip - - se re -

f

et ip - se

- ni - - qui - - ta - - ti - bus et ip - -

Is - ra - el, et ip - - se re - di - met

et ip - - se re - di - met

- el, et ip - - se re - - di - met Is - ra -

- - di - met Is - ra - el, et ip - se re - di - met,

re - di - met, et ip - se re - di - met, et ip - se

- se re - di - met Is - ra - el, et ip - -

Is - ra - el, et ip - - se re - di - met Is - ra - el,

Is - - ra - el, et ip - - se.. re - di - met

- el, et ip - - se, et

et ip - se re - di - met, et ip - se re - di - met,

re - di-met Is - - ra - el, ex om - - ni - bus i - -
 se re - di-met Is - - ra - el, et ip - - se
 et ip - - se . . re - - di-met Is - ra - el, . . . ex
 Is - ra - el, et ip - se re-di-met Is - ra - el, . . .
 ip - - se re - di-met, ip - se re-di-met Is -
 et ip - se re - - di-met Is - - ra - - el, ex

ni - qui - ta ti-bus
 re - di-met Is - ra - el, ex om - - ni-bus i - ni - qui - ta - ti -
 om - ni - bus i - ni - qui - ta - ti - bus e -
 ex om - ni-bus i - ni - qui - ta - ti -
 ra - el, ex om - ni-bus i - ni - qui - ta - ti -
 om - ni-bus i - ni - qui - ta - ti -

e - jus, et
 - bus,
 - jus, et ip - se re - di-met Is - ra - el, ex
 - bus, et ip - se re - di-met Is - ra - el, ex
 - bus,
 - bus, et ip - se re - di-met Is - ra - el, ex om -
 ip - se re - di-met Is - ra - el, ex om - ni-bus i -
 ex om - ni - bus
 om - ni-bus i - ni - qui - ta - ti-bus, ex om - ni - bus i -
 om - ni-bus i - ni - qui - ta - ti-bus,
 1st & 3rd TENOR.
 et ip - se re - di-met Is - ra - el, ex
 2nd TENOR.
 ex om -
 - ni - bus i - ni - qui - ta - ti - bus e - jus,
 8149.

1st SOPRANO.
- ni - qui - ta - - - ti-bus e - jus, et ip - se re - di-met

2nd SOPRANO.
i - ni - qui - ta - ti-bus, ex om - - ni - bus i -

3rd SOPRANO.
- ni - qui - ta - - - ti-bus e - jus,

1st ALTO.
- ni - qui - ta - ti - bus, et

2nd ALTO.
et ip - se re - di-met Is - ra - el,

3rd ALTO.
- ni - qui - ta - ti - bus et

1st TENOR.
om - ni - bus et ip - se re - di-met Is - ra - el,

2nd TENOR.
- ni - bus i - ni - qui - ta - ti-bus e - jus et ip - - se

3rd TENOR.
om - ni - bus et ip - se re - di-met Is - ra - el, et

1st BASS.
et ip - se re - di-met Is - ra - -

2nd BASS.
et ip - se re - di-met Is - ra - -

3rd BASS.
et ip - se re - di-met Is - ra - -



The image displays a page from a musical score for "Agnus Dei" by Joseph Haydn. The score is written for voice and piano. It features ten staves. The first six staves are vocal parts, likely for Soprano, Alto, Tenor, and Bass voices, arranged in two systems of three and four staves respectively. The last four staves are for the piano accompaniment, consisting of two grand staves (treble and bass clef). The music is in G major (one sharp) and 3/8 time. The lyrics are in Latin, starting with "Is - ra - el, ex om - ni - bus i - ni - qui - ti - bus, et ip - se re - di - met Is - ra - el, et ip - se". The piano part provides harmonic support with chords and moving lines in both hands. The overall style is characteristic of the Classical period, with clear phrasing and balanced textures.

- - - - - ni - bus i - ni - qui - ta - - - ti - bus, i -
 - ta - ti-bus, ex om - ni - bus i - ni - qui - ta - ti-bus,
 ex om - - ni-bus, ex om - ni - bus i -
 re - di-met, ex om - ni - bus i - ni - - - qui - ta - ti-bus,
 re - di-met Is - ra - el, ex om - ni-bus,
 re - di-met Is - - ra - el
 re - di-met, et ip - se re - di-met
 re - di-met, et ip - se re - di-met
 et ip - se, et ip - se re - di-met
 om - ni-bus, i - ni - qui - ta - - - ti-bus e - jus, i -
 om - ni-bus, i - ni - qui - ta - - - ti-bus e - jus, i -
 - jus, et ip - se, et ip - se re - di-met Is - ra - el, ex

ni-qui-ta - ti-bus e - jus.

i - ni - qui - ta - ti-bus e - jus.

ni - qui - ta - ti-bus e - jus.

i - ni-qui - ta - ti-bus e - jus.

i - ni-qui - ta - ti-bus e - jus.

i - ni-qui - ta - ti-bus e - jus.

Is - ra-el i - ni-qui - ta-ti-bus.

i - ni-qui - ta - ti-bus e - jus.

i - ni-qui - ta - ti-bus e - jus.

ni - qui - ta - ti-bus e - jus.

ni - qui - ta - ti-bus e - jus.

om - ni - bus i - ni-qui - ta - ti-bus e - jus.

ff

8149.

[illegible]

ex om - ni - bus i - ni - qui -

Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus,

Is - ra - el, ex om - ni - bus i -

Is - ra - el, ex om - ni - bus i -

Is - ra - el, . . . et ip - se re - di - met,

Is - ra - el, ex om - ni - bus i - ni - qui -

Is - ra - el, ex om - ni - bus,

Is - ra - el, ex om - ni - bus i - ni - qui -

Is - ra - el, ex om - ni - bus i - ni - qui -

Is - ra - el, ex om - ni - bus . . . i - ni - qui - ta - ti - bus,

Is - ra - el, ex om - ni - bus . . . i - ni - qui -

Is - ra - el, ex om - ni - bus i -

Is - ra - el, ex om - ni - bus i -

- ta - ti - bus, ex om - - - ni - bus i -
 om - - ni - bus i - ni - qui - ta - - -
 - ni - - qui - ta - ti - bus e - jus, i - -
 - ni - - qui - ta - ti - bus e - jus,
 et ip - se re - di - met . . . ex om - - ni - bus i -
 - ta - ti - bus, ex om - - - ni - bus i - ni - - -
 i - (ni - qui - ta - ti - bus, et ip - se re - di - met
 - ta - ti - bus, ex om - ni - bus i - ni - - - qui - -
 - ta - ti - bus, ex om - ni - bus i - ni - - - qui - -
 ex om - - ni - bus
 - ta - ti - bus, i - - ni - - qui - ta - ti - bus
 - ni - qui - ta - - ti - bus,
 - ni - qui - ta - - ti - bus, i - ni - qui -
 - - -

- ni - qui - ta - ti - bus e - jus,
 - ti - bus e - - - jus,
 - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met
 i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met
 - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met
 - qui - ta - ti - bus e - jus, et ip - se
 i - ni - qui - ta - ti - bus e - jus, et ip - se
 - ta - ti - bus e - jus,
 - ta - ti - bus e - jus,
 i - ni - qui - ta - ti - bus e - jus,
 e - jus, et ip - se re - di - met Is - ra - el, . .
 et ip - se re - di - met Is - ra - el, . .
 - ta - ti - bus e - jus,
 F

Is - ra - el, et

Is - ra - el, et

Is - ra - el,

re - di - met, et ip - se re - di - met

re - di - met, et ip - se re - di - met

et ip - se re - di - met, et ip - se

et ip - se re - di - met Is - ra - el, . . .

et ip - se re - di - met Is - ra - el, . . .

et ip - se re - di - met Is - ra - el, . . .

et ip - se re - di - met Is - ra - el, . . . et ip - se re -

et ip - se re - di - met Is - ra - el, . . . et ip - se re -

G

et ip - se re - di - met Is - ra - el, ex om - ni - bus i -

ip - se re - di - met Is - ra - el, Is - ra - el, ex om - ni - bus i -

ip - se re - di - met Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -

et ip - se re - di - met Is - ra - el, ex om - ni - bus i -

Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -

Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -

re - di - met Is - ra - el, . . . re - di - met Is - ra - el, ex om - ni - bus i -

et ip - se re - - di - met Is - ra - el, ex om - ni - bus i -

et ip - se re - - di - met Is - ra - el, ex om - ni - bus

ip - - se re - di - met Is - ra - el, ex om - ni - bus

ip - - se re - di - met Is - ra - el, ex om - ni - bus i -

- - di - met, ip - - se re - di - met Is - ra - el, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus

ni - qui - ta - ti - bus e - jus, ex om - ni - bus

ni - qui - ta - ti - bus e - jus, i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus

i - ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

i - ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

ni - qui - ta - ti - bus e - jus, ex om - ni - bus i -

H mf cres.

ip - se re - di-met

ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

i - ni - qui - ta - ti-bus e - jus, ip - se

i - ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

H

ni - qui - ta - ti-bus e - jus, ip - se

i - ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

ni - qui - ta - ti-bus e - jus, ip - se

H

p cres.

Is - ra - el, ex om - ni - bus i - ni - qui - ta -

mf cres.

re - dimet Is - ra - el, ex om - ni - bus i - ni - qui -

mf cres.

re - dimet Is - ra - el, . . ex om - ni - bus i -

mf cres.

re - dimet Is - ra - el, . . ex om -

mf cres.

re - dimet Is - ra - el, ex om - - ni -

mf cres.

re - dimet Is - ra - el, ex om - ni - bus . .

mf cres.

re - dimet Is - ra - el, ex om - ni - bus

mf cres.

re - dimet Is - ra - el, ex om - ni - bus i -

mf cres.

re - dimet Is - ra - el, ex om - ni - bus i - ni -

mf cres.

re - dimet Is - ra - el, ex om - ni - bus i -

mf cres.

re - dimet Is - ra - el, ex om - ni -

mf cres.

re - dimet Is - ra - el, ex om - ni - bus i -

mf cres.

ti-bus e - - - - - jus.

ta - - - - - ti-bus e - jus.

ni - qui - ta - ti-bus . . . e - jus.

ni-bus i - ni - qui - ta - ti - bus.

bus i - ni - qui - ta - ti - bus.

i - ni - qui - ta - - - - - ti - bus.

ni - qui - ta - ti-bus e - - - - - jus.

qui - ta - ti-bus e - jus.

ni - qui - ta - ti-bus e - jus.

qui - ta - ti-bus e - - - - - jus.

bus i - ni - qui - ta - ti-bus e - jus.

ni - qui - ta - ti-bus e - - - - - jus.

ff *sempre allargando.*

ff

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

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ST. BARNABAS	2/0	—	—
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GOD'S TIME IS THE BEST (Sol-Fa, 0/6)	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—
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A STRONGHOLD SURE	1/0	—	—
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BLESSING, GLORY, AND WISDOM	0/6	—	—
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ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
MOUNT OF OLIVES	1/0	1/6	2/6
MASS, IN C	1/0	1/6	2/6
COMMUNION SERVICE, IN C	1/6	—	3/0
MASS, IN D	2/0	2/6	4/0
THE CHORAL SYMPHONY	2/6	—	—
THE CHORAL FANTASIA	1/0	—	—
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KAREL BENDL.				
WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
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THE LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.				
MASS FOR FOUR VOICES (in F minor)	2/6	—	—
CARISSIMI.				
JEPHTHAH	1/0	—	—
F. D. CARNELL.				
SUPPLICATION	5/0	—	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.				
PLACIDA	2/0	2/6	4/0
CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN D MINOR	2/0	2/6	3/6
THIRD MASS (CORONATION)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.				
JOB	4/0	—	—
NAOMI	5/0	—	—
FREDERICK CORDER.				
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/6	—	—
SIR MICHAEL COSTA.				
THE DREAM	1/0	—	—
H. COWARD.				
THE STORY OF BETHANY	2/6	3/0	—
F. H. COWEN.				
ST. JOHN'S EVE (Sol-Fa, 1/6)	2/6	3/0	4/0
A SONG OF THANKSGIVING	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6)	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6)	4/0	4/6	6/0
J. MAUDE CRAMENT.				
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
W. CRESER.				
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.				
PALESTINE	3/0	3/6	5/0
W. H. CUMMINGS.				
THE FAIRY RING	2/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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W. G. CUSINS.			
TE DEUM	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices)	1/6	2/0	—
P. H. DIEMER.			
BETHANY	4/0	—	—
M. E. DOORLY.			
LAZARUS	2/6	—	—
F. G. DOSSERT.			
MASS IN E MINOR	5/0	—	—
ANTONÍN DVOŘÁK.			
ST. LUDMILA	5/0	6/0	7/6
Ditto (German and Bohemian Words)	8/0	—	—
THE SPECTRE'S BRIDE	3/0	3/6	5/0
Ditto (German and Bohemian Words)	6/0	—	—
STABAT MATER	2/6	3/0	4/0
PATRIOTIC HYMN	1/6	—	—
Ditto (German and Bohemian Words)	3/0	—	—
A. E. DYER.			
SALVATOR MUNDI	2/6	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—
H. J. EDWARDS.			
THE ASCENSION	2/6	—	—
THE EPIPHANY	2/0	—	—
ROSALIND F. ELICOTT.			
ELYSIUM	1/0	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English)	2/0	2/6	3/6
MYLES B. FOSTER.			
THE LADY OF THE ISLES	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
THE BONNIE FISHWIVES (ditto)	2/6	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm)	1/0	—	—
NIELS W. GADE.			
PSYCHE (Sol-fa, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-fa, 0/3)	0/8	—	—
ERL-KING'S DAUGHTER (Sol-fa, 0/9)	1/0	1/6	2/6
ZION	1/0	1/6	2/0
THE CRUSADERS (Sol-fa, 1/0)	2/0	2/6	4/0
COMALA	2/0	2/6	4/0
CHRISTMAS EVE (Sol-fa, 0/4)	1/0	1/6	—
HENRY GADSBY.			
LORD OF THE ISLES (Sol-fa, 1/6)	2/6	—	—
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)	2/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-fa, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
A. R. GAUL.			
JOAN OF ARC (Sol-fa, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (Sol-fa, 0/9)	2/0	2/6	4/0
THE HOLY CITY (Sol-fa, 1/0)	2/6	3/0	4/0
TEN VIRGINS (Sol-fa, 1/0)	2/6	3/0	4/0
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—
F. E. GLADSTONE.			
PHILIPPI	2/6	—	—
GLUCK.			
ORPHEUS (Act III.)	1/0	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
NGENIA	1/0	—	—
THE WATER-LILY (Male voices)	1/6	—	—
CH. GOUNOD.			
MORS ET VITA (Latin or English)	6/0	6/6	7/6
Ditto, Sol-fa (Latin and English)	2/0	—	—
THE REDEMPTION (English words) (Sol-fa, 2/0)	5/0	6/0	7/6
Ditto (French Words)	6/4	—	—
Ditto (German Words)	10/0	—	—
MESSE SOLENNELLE (St. Cecilia)	1/0	1/6	2/6
OUT OF DARKNESS	1/0	—	—
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
Ditto (Out of darkness)	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
GALLIA (Sol-fa, 0/4)	1/0	—	—
A. M. GOODHART.			
EARL HALDAN'S DAUGHTER	1/0	—	—
C. H. GRAUN.			
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
TE DEUM	2/0	2/6	4/0
J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—
G. HALFORD.			
THE PARACLETE	2/0	—	—
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6
DITTO, Sol-fa, 1/0			
ALCESTE	2/0	—	—
SEMELE	3/0	3/6	5/0
THE PASSION	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0
ALEXANDER BALUS	3/0	3/6	5/0
HERCULES	3/0	3/6	5/0
ATHALIAH	3/0	3/6	5/0
ESTHER	3/0	3/6	5/0
SUSANNA	3/0	3/6	5/0
THEODORA	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-fa, 1/0)	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/6
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0
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ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/6
JUDAS MACCABÆUS (Sol-fa, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/6
SAMSON (Sol-fa, 1/0)	2/0	2/6	4/0
SOLOMON	2/0	2/6	4/0
JEPHTHA	2/0	2/6	4/0
IOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/6	—	—
ZADOK THE PRIEST	0/3	—	—
MY HEART IS INDITING	0/6	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
L'ALLEGRO	2/0	2/6	4/0
HAYDN.			
THE CREATION (Sol-fa, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/6
THE SEASONS	3/0	3/6	5/0
Each Season, singly	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Ditto (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin) (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
TE DEUM (English and Latin)	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
BATTISON HAYNES.			
THE FAIRIES' ISLE (Female voices)	2/6	—	—
H. HEALE.			
JUBILEE ODE	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-fa, 2/0)	3/6	4/0	5/0
EDWARD HECHT.			
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHÖIR INVISIBLE	1/0	—	—
GEORGE HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY	1/0	1/6	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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HEINRICH HOFMANN.				MENDELSSOHN—continued.			
FAIR MELUSINA	2/0	2/6	4/0	AS THE HART PANTS (42nd Psalm)	1/0		
CINDERELLA	4/0	—	—	COME, LET US SING (95th Psalm)	1/0		
SONG OF THE NORNS (Female voices)	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0		5/0
HUMMEL.				Ditto, Sol-FA, 0/8	1/0		
FIRST MASS, IN B FLAT	1/0	1/6	2/6	NOT UNTO US, O LORD (115th Psalm)	2/0	2/6	4/0
COMMUNION SERVICE, ditto	2/0	—	4/0	ST. PAUL (Sol-FA, 1/0)	1/0	1/6	2/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6	ST. PAUL (Pocket Edition)	1/0	1/6	2/0
COMMUNION SERVICE, ditto	2/0	—	4/0	HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6
THIRD MASS, IN D	1/0	1/6	2/6	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
COMMUNION SERVICE, ditto	2/0	—	4/0	Ditto, Sol-FA, 0/4	1/0	—	—
ALMA VIRGO (Latin and English)	0/4	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/8)	1/0	—	—
QUOD IN ORBE (Ditto)	0/4	—	—	Ditto	0/4	—	—
W. H. HUNT.				LAUDA SION (Praise Jehovah) (Sol-FA, 0/8)	2/0	2/6	4/0
STABAT MATER	2/0	3/6	—	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6
H. H. HUSS.				MIDSUMMER NIGHT'S DREAM (Female voices)	2/0	2/6	4/0
AVE MARIA (Female voices)	1/0	—	—	ATHALIE (Sol-FA, 1/0)	4/0	—	6/0
F. ILIFFE.				ANTIGONE (Male voices) (Sol-FA, 1/0)	1/0	—	—
ST. JOHN THE DIVINE	1/0	—	—	MAN IS MORTAL (8 voices)	1/0	—	—
JOHN WILLIAM JACKSON.				FESTGESANG (Hymns of Praise)	1/0	—	—
I CRIED UNTO GOD	1/6	—	—	Ditto (Male voices)	1/0	—	—
W. JACKSON.				CHRISTUS (Sol-FA, 0/8)	1/0	—	—
THE YEAR	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES	1/0	—	—
D. JENKINS.				SON AND STRANGER (Operetta)	4/0	—	—
DAVID AND SAUL	3/0	3/6	—	LORELEY (Sol-FA, 0/8)	1/0	—	—
A. JENSEN.				GEDIPUS AT COLONOS (Male voices)	3/0	—	—
THE FEAST OF ADONIS	1/0	—	—	TO THE SONS OF ART (Ditto) (Sol-FA, 0/8)	1/0	—	—
W. JOHNSON.				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/4)	0/4	—	—
ECCE HOMO	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN	0/8	—	—
BLOW YE THE TRUMPET IN ZION	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—
ALFRED KING.				SING TO THE LORD (98th Psalm)	0/8	—	—
THE EPIPHANY	3/0	—	—	SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
N. KILBURN.				AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
THE SILVER STAR (Female voices)	1/6	—	—	MEYERBEER.			
OLIVER KING.				NINETY-FIRST PSALM (Latin)	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	Ditto (English)	1/0	—	—
THE NAIADS (Female Voices)	2/6	—	—	B. MOLIQUE.			
J. KINROSS.				ABRAHAM	3/0	3/6	5/0
SONGS IN A VINEYARD (Female voices)	2/6	—	—	MOZART.			
Ditto, Sol-FA, 0/8	—	—	—	KING THAMOS	1/0	1/6	—
H. LAHEE.				FIRST MASS (Latin and English)	1/0	1/6	2/6
THE SLEEPING BEAUTY (Female voices)	2/6	—	—	SEVENTH MASS, IN B FLAT	1/0	—	—
Ditto, Sol-FA, 0/8	—	—	—	COMMUNION SERVICE, IN B FLAT, ditto	1/0	—	—
LEONARDO LEO.				TWELFTH MASS (Latin)	1/0	1/6	2/6
DIXIT DOMINUS	1/0	1/6	—	Ditto (Latin and English) (Sol-FA, 0/8)	1/0	1/6	2/6
H. LESLIE.				REQUIEM MASS	1/0	1/6	2/6
THE FIRST CHRISTMAS MORN	2/6	—	—	Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6
F. LISZT.				LITANIA DE VENERABILI ALTARIS (Ed)	1/8	2/0	3/0
THE LEGEND OF ST. ELIZABETH	2/0	3/6	5/0	LITANIA DE VENERABILI SACRAMENTO (Bp)	1/8	2/0	3/0
THIRTEENTH PSALM	2/0	—	—	SPLENDENTE TE DEUS	0/3	—	—
C. H. LLOYD.				O GOD, WHEN THOU APPEAREST	0/3	—	—
ALCESTIS	3/0	—	—	HAVE MERCY, O LORD	0/3	—	—
ANDROMEDA	3/0	3/6	5/0	GLORY, HONOUR, PRAISE	0/3	—	—
HERO AND LEANDER	1/6	—	—	E. MUNDELLA.			
THE SONG OF BALDER	1/0	—	—	VICTORY OF SONG (Female voices)	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	DR. JOHN NAYLOR.			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	JEREMIAH	3/0	—	—
W. H. LONGHURST.				JOSEF NEŠVERA.			
THE VILLAGE FAIR	2/0	2/6	—	DE PROFUNDIS	2/6	—	—
HAMISH MACCUNN.				HERBERT OAKELEY.			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	SELECTION FROM A JUBILEE LYRIC	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	REV. SIR FREDK. OUSELEY.			
G. A. MACFARREN.				THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0	R. P. PAINE.			
MAY-DAY (Sol-FA, 0/8)	1/0	1/6	2/6	THE LORD REIGNETH (93rd Psalm)	1/0	—	—
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	THE PRODIGAL SON	1/6	—	2/6
OUTWARD BOUND	1/0	—	2/6	GREAT IS THE LORD	1/0	—	—
A. C. MACKENZIE.				PALESTRINA.			
THE DREAM OF JUBAL	2/6	3/0	4/0	MISSA ASSUMPTA EST MARIA	2/6	—	—
THE STORY OF SAYID	3/0	3/6	5/0	MISSA PAPE MARCELLI	2/0	—	—
JASON	2/6	3/0	4/0	MISSA BREVIS	2/6	—	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	H. W. PARKER.			
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6	THE KOBOLDS	1/0	—	—
JUBILEE ODE	2/6	—	—	C. H. H. PARRY.			
THE COTTER'S SATURDAY NIGHT	2/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
THE NEW COVENANT	1/6	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
F. W. MARKULL.				AJAX AND ULYSSES	1/0	—	—
ROLAND'S HORN	2/6	—	—	PROMETHEUS UNBOUND	3/0	—	—
J. H. MEE.				JUDITH	5/0	6/0	7/6
HORATIUS (Male voices)	1/0	—	—	L'ALLEGRO	2/6	—	—
MENDELSSOHN.				DR. JOSEPH PARRY.			
ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0	NEBUCHADNEZZAR	2/0	4/0	5/0
ELIJAH (POCKET EDITION)	1/0	1/6	2/0	Ditto, Sol-FA	1/6	2/0	2/6
				B. PARSONS.			
				THE CRUSADER	3/6	—	—
				T. M. PATTISON.			
				MAY DAY (Sol-FA, 0/8)	1/6	—	—
				THE MIRACLES OF CHRIST (Sol-FA, 0/8)	2/0	—	—
				THE ANCIENT MARINER	2/6	—	—
				THE LAY OF THE LAST MINSTREL	2/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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A. L. PEACE.			
ST. JOHN THE BAPTIST	2/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT	1/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
E. PROUT.			
DAMON AND PHINTIAS (Male voices) ...	3/6	—	—
THE RED CROSS KNIGHT (Sol-FA, 3/0) ...	4/0	4/6	6/0
THE HUNDREDTH PSALM	1/0	—	—
FREEDOM	1/0	—	—
HERWARD	4/0	—	—
QUEEN AIMÉE (Female voices)	2/6	—	—
PURCELL.			
DIDO AND ÆNEAS	2/6	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—
J. F. H. READ.			
HAROLD	4/0	—	6/0
BARTIMEUS	1/6	—	—
CARACTACUS	3/6	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—
IN THE FOREST (Male voices)	1/0	—	—
PSYCHE	5/0	—	7/0
J. V. ROBERTS.			
JONAH	3/0	—	—
W. S. ROCKSTRO.			
THE GOOD SHEPHERD	2/6	—	—
ROLAND ROGERS.			
PRAYER AND PRAISE	4/0	—	—
ROMBERG.			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/6)	1/0	1/6	3/6
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
Ditto, Sol-FA, 0/4			
ROSSINI.			
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	3/6
MOSES IN EGYPT	6/0	6/6	7/6
CHARLES B. RUTENBER.			
DIVINE LOVE	2/6	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices)	2/6	—	—
CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CELI ENARRANT (19th Psalm)	1/6	—	—
SCHUBERT.			
MASS, IN A FLAT	1/0	1/6	3/6
COMMUNION SERVICE, ditto	3/0	—	3/6
MASS, IN E FLAT	2/0	2/6	4/0
COMMUNION SERVICE, ditto	2/0	2/6	4/0
MASS, IN B FLAT	1/0	1/6	3/6
COMMUNION SERVICE, ditto	3/0	—	3/6
MASS, IN C	1/0	1/6	3/6
COMMUNION SERVICE, ditto	3/0	—	3/6
MASS, IN G	1/0	1/6	3/6
COMMUNION SERVICE, ditto	3/0	—	3/6
MASS, IN F	1/0	1/6	3/6
COMMUNION SERVICE, ditto	3/0	—	3/6
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—
SCHUMANN.			
THE MINSTREL'S CURSE	1/6	—	—
THE KING'S SON	1/0	—	—
MIGNON'S REQUIEM	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE	1/0	1/6	3/6
MANFRED	1/0	—	—
FAUST	3/0	3/6	5/0
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13. My heart and lute.
14. My native Highland home.
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